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JUST A LITTLE WHILE.

WRITTEN FOR THE NEW YORK CLIPPER.
BY ELLIE F. SEYMOUR.

The beautiful Spring has come, dearest,
And the sweet, bright flowers smile.
As I hear the sweet, soft whispered words,
I'll love thee for a while.
"Just a little while, dearest, just a little while,
I will not be untrue to thee for just a little while."
The seasons come and go, dearest,
The flowers bloom and fade,
And this old song has ever been sung.
Through decade and decade:
"Just a little while, dearest, just a little while,
I will not be untrue to thee for just a little while."
And why should hearts be true, dearest,
For through all nature's range
All things alter, day by day,
And why should hearts not change?
So through the years to come, dearest, through
The years to come,
The song will ring and hearts will cling for just a
little while.
Our lives are one long play, dearest,
The bitter and the sweet
Is intermixed and changed and fixed,
Until all is complete.
So just a little while, dearest, just a little while,
Like sparkling dew hearts will be true for just a
little while.
But the drama ends at last, dearest,
And the silent curtains fall;
Hearts should not break, and we should make
The very best of all.
So if just a little while, dearest, just a little while,
Let sweet love bless with happiness, if but a little
while.

THE MYSTERIOUS FRENCHMAN

WRITTEN FOR THE NEW YORK CLIPPER.
BY HARRY POMEROY.

It was the first trip of the La Champagne from
Havre to New York, and I had taken passage in the
fine "ocean greyhound." I had secured the after-
most state room on the port side—those "way astern
rooms" are not to be recommended to the average
ocean traveler, but never a victim of *mal de mer*.
I selected the room for reasons of my own—and
after getting my traps stowed away carefully,
went on deck to look over whom I might see of
my fellow passengers.

Those that I saw were of the average sort of
voyagers and not at all noticeable—not particularly
so, you understand. There were some celebrities,
of greater and lesser degree, aboard, as I ascer-
tained later, but they didn't show up that after-
noon. I saw one man, however, whom I couldn't
help noticing. He was a tall, dark Frenchman
who had a clinch, as I may say, on the English
tongue. I heard him talk in both tongues, and
if he manipulated one better than the other I didn't
know it. Now, this man was not the "cynosure of
all eyes" by any means. There was nothing about
him to attract general attention. He had a rather
strong face to be sure, but not remarkably so. His
eyes were very black, and seemed to hint that they
could flash fierce fires on occasion, and that they
could probe to the very depths of one's brain.
Otherwise he was not particularly noticeable.
Only that I caught one of those probing looks,
evanescent as an electric spark, but still piercing
and peculiar, and never to be forgotten, I don't
think I should have noticed the man at all, at any
rate only for an instant.

But he had transfixed my attention for the time
by that one peculiar piercing glance, which seemed
winged with mystery and not to be passed by as the
average casual glance that one gives. It wasn't a
simple, sharp glance that one might direct at an-
other, fancying that he has seen him before. It
wasn't a stare, understand, long or short, simply a
glance; but such a glance! It carried a world of
meaning with it, but what was the meaning?

"What the devil does the fellow mean by shoot-
ing off those ebullient eyes of his at me in such a
manner?" I asked myself. If it had been an im-
pudent stare, I might have gone to him and called him
down for his impudence; but as it was I had to
pass, but couldn't forget the glance. Forget it! I
haven't forgotten it to this day! You can rest as-
sured that it was a glance of import. One of optical
electricity, I may say, the shock of which I can
even now feel when I recall the glance, which I can
at will, in all its intensity.

Did I get any more of those glances? No; that
one only and not another until—but of that later.
No, no, another look of any description did that
Frenchman bestow on me. As far as he was
concerned, apparently, I wasn't a passenger on
the La Champagne. Evidently I had fancied a sig-
nificance in that shooting glance which it did not
carry. Yes, it was mere fancy on my part. If the
fellow had any interest in me or my affairs, benign
or malign, he certainly would have kept me under
the surveillance of those eyes of his, and not ignore
my presence aboard ship entirely, as he did—perhaps
he stole furtive glances, but I never caught one.

I turned in that night pretty well convinced that
I possessed a fancy of a rather too lively variety,
and that it would be well not to allow myself to be
victimized by it. Nevertheless I dreamed of that
baleful glance and of a succession of similar ones.
In fact, the Frenchman's eyes shot their baleful
arrows at me all through my troubled sleep, and I
turned out in the morning minus the conviction
with which I had turned in, though possibly those
dreamed-of piercing and peculiar glances should
not have influenced my awakened mind. But they
did, and I saw and thought of them, and the real
one, all through breakfast, which, under the cir-
cumstances, I did not greatly enjoy.

The Frenchman did not show up at the matutinal
meal while I was at the table, but I saw him later, of
course, on deck. If he saw me, and I have no
doubt he did, he made no sign. I could have sworn
that he didn't see me, and then that he did, to the
best of my belief. The man was now a mystery to
me, not for that single glance alone, but because he
avoided me; that is, his eyes avoided mine—as I
thought. Did they, purposely? How could I tell?

I know that I couldn't "catch his eye," try as I
would. And this, to me, seemingly studied avoid-
ance of my eye, connected with that quick and pecu-
liar glance of his the day before, made him a man of
mystery to me. So I watched him. What did I
see? Nothing worth the watching. Truly, he was
not at all mysterious, and yet to me nothing if not
mysterious.

And I watched that man—that Frenchman—all
day and night, just as well have watched the
waves; better, possibly, for their monotonous motion
might have soothed me, whereas I was not a little
exercised, to say the least. When I turned in that
night it was with a resolve to make that Frenchman
see and talk to me on the morrow. When I turned

air? I decline to listen any further to your revela-
tions.

"One moment, monsieur," said my uninvited and
unwelcome visitor, in a tone that exasperated me,
but not to a wordy break out. I decided to let him
go on, throwing myself back on the lounge and
puffing at my cigar. "Ah, monsieur is a sensible
man. I made no mistake in coming to him. He
will listen—and do well. The gems I speak of are
cleverly concealed, I think, monsieur, but still
there is a risk of their being discovered. These
revenue beagles have wonderful noses for dutiable
goods secreted." He paused and looked at me for a
moment, and I fancied the look in his eye was
much the same as the one that had so exercised me

point of politeness. "Frenchy" was good enough
for him.

"I thought I had shown my hand, monsieur, but
your vision is clouded. I mean to have those jewels
or expose you as a smuggler, a cheat! Can you
afford to be thus exposed, monsieur?"

"Good God! would you ruin a man out and out,
villain? Strip him of wealth and reputation at one
blow?"

"That depends, monsieur," said the cold blooded
scoundrel—"depends on you, monsieur. I would
save to you the dearer thing—your reputation—if
you would permit me."

"Hypocrite! You would save me that to gain
yourself the jewels."

ing, to kill and be killed, and that was madman
enough for me. I wasn't ready to die. "All that a
man hath will he give for his life." Should I hesi-
tate, and only a few jewels at stake? Not I.

"Hold, man!" said I. "Let us compromise. Take
half the jewels—half the sum, to a dollar, they
cost me."

"Monsieur, I told you I was playing for all the
stakes on the board. Now, again—ready?"

"I yield, robber! Take the gun case—there it is—
and go!"

"Excuse me, monsieur, but for fear of accidents
we two part not until we land on the pier. I can
occupy your lounge for the rest of the night. Prob-
ably neither of us will sleep. But, monsieur, you
styled me robber. The pot called the kettle black.
Always remember, though, that I saved you from
robbing your government! That offense be on my
shoulders. Ah! you turn in. *Adieu*, monsieur."

That fellow stuck to me closely until we passed
down the gangplank to the pier, when I handed
him the gun case, the duties on the weapon having
been paid by me, the examiners suspecting noth-
ing, with which prize the double dyed rascal made
quickly off, taking a French steamer that sailed
away that day. So you see the government lost
nothing, even though its officers had overlooked
that hollowed out gun stock.

That French rascal had played a winning hand—
from his standpoint. The only mistake he made
was in thinking it a "lone hand." But, reader, I
was in that game myself. I had bought a few
gems—quite a number, in fact—in Amsterdam,
Vienna and Paris, and knew that I had been "shad-
owed." Being fond of a "roll"—when not on me,
you know—I purchased in Paris a showy but cheap
gun, had the stock bored, and told the dealer that it
would carry a million francs worth of precious
stones when I recrossed the ocean, trusting to the
loquacity of my "shadow" to learn this through the
loquacity of the dealer, who, having too good a
thing to keep, let it out to the first presentable man
who entered his shop after I left, this man undoubt-
edly being my "shadow"—let me say here that the
gems I bought were sent by mail to the collector of
this port, with explanations, and were in my pos-
session within two hours from the time I left the La
Champagne!

The state I was in that night, after that French
man took command of my state room, I can hardly
describe. Thinking of the cup of bitterest disap-
pointment and deepest disgust, the very dregs of
which he would drink on the other side—he would
hardly tamper with that gun stock before—when,
on exposing the bored stock, he would draw forth
much tightly compressed cotton, in numerous layers
—a very promising prologue—and then—ah, then! a
pound and a half of shot!—thinking, I say, of the
cup of which he would drink, I nearly died of sup-
pressed satisfaction, not to say exultation. I wanted
to laugh, roar, howl, in fact, do all sorts of unsem-
ly things, but instead was forced to lie there, and,
to the end indeed, play the crushed victim! But I
have had my laughs and roars since, depend. And
the cost of that dead cold sell on the rascally
Frenchman was inside of twenty dollars! Cheaper
than dirt at nothing a pound, as I consider it.

THE HENGLER SISTERS

Were born in Brooklyn, N. Y., May, the elder, on
March 2, 1880, and Flora on July 29, 1882. They are
the children of the late T. M. Hengler, of the cele-
brated team of Delehanly and Hengler, whose
professional reputation has never been excelled
among vaudeville performers. The two sisters
made their professional debut at Tony Pastor's
Theatre, this city, on Christmas, 1891, and immedi-
ately aroused the interest of that genial and kind
hearted manager, who has ever since been their
steadfast friend. Their teachers were Eddie
Collier, who taught them their step dancing, in
which they are very proficient, and Mme. Elodie
Krugler, from whom they received instructions in
fancy dancing, with the result which their grace-
ful and charming work has since shown. They
have been compelled until recently to appear in
this vicinity only at private entertainments, on
account of the law here which hinders perform-
ers under a certain age from working upon the
stage. It has, however, been their good fortune to
appear at entertainments given by some of the
recognized social leaders of the metropolis and of
Newport, R. I., and they are especially proud
of the fact that among their patrons they num-
ber Mrs. Grover Cleveland. In company with
their mother, who is their constant caretaker,
they recently went to England, and, although
entirely unknown and unheralded there, they
appeared at the Alhambra, London, in less
than a week after their arrival in that city, and
their work proved so satisfactory, both to the au-
dience and to the manager of the house, that upon
the following day they were engaged by contract
to remain there for three months, which will bring
them up to the day upon which they start upon
their return voyage. They have likewise been
solicited to return to the same house to play the
little roles in the next Christmas pantomime, "The
Babes in the Wood." They are, however, en-
gaged for next season for Tony Pastor's road com-
pany, with which they start upon August 7, this
making their second season on the road with him.
They have not only been thoroughly trained for
their work, which is of the most graceful and pleas-
ing sort, but they have been tenderly and carefully
reared by their mother, who is a refined and es-
timable lady, and in face, bearing and speech they
give testimony to the gentle influence which has so
far shaped their lives, and to which much of their
success is due, as their charming personality has
been a potent factor in making them favorites
wherever they have been seen.

A BIGGER enemy to fire than water has made its
appearance. It is bottled up in a sheet iron cylin-
der about a foot and a half long, and comes out in
a thin stream for six or seven minutes consecu-
tively. The inventor, who is a Frenchman, to prove
the efficacy of his tool, filled a big box with tar,
poured on kerosene oil, and set it alight. After it
had burned furiously for some time, the contents of
the extinguisher (the constituents of which are
known only to the inventor) were directed against
the flames, which quietly went out in less than a
minute.

out in the morning it was with a resolve to let that
Frenchman severely alone. This diametrical change
of purpose overnight, as often as otherwise, a good
thing for us. It was a good thing for me, for I
didn't allow myself to be further troubled by the
man—in mind, you know; personally he had not in
the least troubled me, and yet, paradoxically as it
may seem, that is just what had troubled me, in
connection with that single searching, swift glance.
I paid no attention to him whatever, but went my
way, he going his.

So matters went on until the night the good ship
La Champagne raised Fire Island Light, at 11:30 P.
M., or thereabouts. I had waited on deck for the
raising of the well known light, and then retired to
my room, not to turn in at once, but to have my
regular puff before sleeping. I must always have
that, from a fresh cigar, or I can't sleep. Thus
habit hath made of me a slave. I had just thrown
myself on the lounge, with my lighted cigar, when
a rat-a-tat-tat sounded sharply on my state room
door. I hadn't locked it, so at once said "come in."
The invitation was accepted, and, to my over-
whelming surprise, in stepped that Frenchman!
"Excuse me, monsieur; I wish a few moments'
conversation with you," saying which, he locked the
door and seated himself with his back to her—he
was nothing if not a cool one. He looked the
same as usual, entirely self possessed, but had a
paper wrapped package in his hand.

I raised myself to a seating posture as the man
entered, and stared at him as I had never stared at
mortal being before. I said nothing in response to
his words, surprise rendering me dumb. Had it
not hardly could have spoken before he went on
to say, in a very low but distinct tone: "I will pro-
ceed at once, with your permission, monsieur."
[With my permission, indeed! I couldn't prevent
his proceeding, unless I brought on a scene, and a
disturbing one, very likely.] "I have in my posses-
sion, monsieur, a number of gems of great value,
which I hope to take ashore with me, your Custom
House searchers being none the wiser." He was
going to continue when I broke in on him:
"Why do you take me into your confidence,

a few days before; but I silently smoked away and
made no sign, he continuing his narrative. "These
jewels, monsieur—I must tell you how they are con-
cealed in order to awaken your interest—are at this
moment reposing in the stock of a costly fowling
piece, bored for the purpose, on which the duty
will be paid—ha! monsieur is interested—why, I
wonder? Why does he suddenly sit up? Why does
he cease to smoke? Why does he look at me so in-
tently?" and the Frenchman smiled sardonically.
That smile was more than I could bear in silence.
It seemed weighted with self satisfaction and tri-
umph.

"You talk in riddles, man. But what is your
game? What are you playing for, anyway?" said
I, and laughed contemptuously at the fellow, while
he still smiled sardonically.

"Answer to your second question will suffice,
monsieur. I am playing for all the stakes in sight;
they are as good as in sight, as I know."

"More riddles, but solvable. You infer, sir, that
I have a lot of jewels in my possession that I intend
to smuggle."

"Infer and insist, monsieur, that such is the
case."

"Allowed—for argument's sake only. What then?"
"Just this, monsieur; you intend to beat the gov-
ernment out of the duties on those gems. I intend
to beat you out of the gems! The jewels are the
stakes I am playing for!"

"Ah! but we play and we lose, Mr. —"
"Ubert, at your service, monsieur. Yes, as you
say, we play and we lose; but also we play and we
win! I win on a dead sure thing, as you Americans
say."

"Mr. Ubert, you bear yourself boldly in this mat-
ter, I must say. Doesn't it strike you, however,
that you are going it blind, as we Americans say at
poker?"

"My sight never was better than at this moment,
monsieur."
"Enough of this," said I, getting to my feet.
"Suppose I have the jewels, what do you intend to
do? Lay your hand bare, Frenchy!"—the fellow was
worth no further consideration, from the stand

"Out, monsieur. There is no other way!"
"How did you know I had—but no matter. Your
final terms, scoundrel, and done with it."

"Ah! that is getting down to business, monsieur.
I won't be hard on you. That shot gun—that's all
I ask."

"Scoundrel and fool—yes, damned fool!—can't
you see that I can declare those jewels, pay the
duty and end the matter? Yet you fancy I am go-
ing to give them up to you! Frenchy, you are an
ass!"

This was a cold bluff, pure and simple, and availed
me nothing. Shrugging his shoulders and giving me
a devilish leer, the villain replied:

"You can declare, yes. But the jewels will be
found in that bored gun stock, and I can show the
affidavit of the gunsmith of whom you bought the
gun to the effect that he bored the stock for you
and that you declared you meant to fill the cavity
with costly gems. That wasn't shrewd of you,
monsieur."

"Hold, Frenchy! Ten thousand dollars, and say
nothing more about it."

"The duties would be twenty thousand, mon-
sieur."

"Twenty thousand, then?"

"The gun—only the gun, monsieur!"

"Ass! I'll lose the jewels to the government
rather than lose them to you. Now, begone!"
Instantly the paper about the parcel flew off,
exposing a mahogany case, which opened at once
with a spring, two magnificent duelling pistols
revealing themselves, one of which the Frenchman
took in hand, passing the case to me, saying:
"Monsieur, I am a desperate man, on desperate
purpose bent. Failing, I adopt extreme measures.
This is my last cast on the board of fortune. You
stand in the way of my success, and you die!
You have the male of this weapon. If you don't
use it in self defense, you are the ass! Now—
ready!"

The situation was decidedly dramatic and too
dramatically interesting to be agreeable. I felt
that I was dealing with a madman. Not a maniac,
exactly, but a man mad enough, his purpose fail-



[illegible]

WORLD PLAYERS

—Lincoln J. Carter's Northern "Fast Mail" Co. closed a prosperous season of forty-three weeks at Waikanae, Ill., June 8. The season opened at Aurora, Ill., on Aug. 14, and the company toured the following States: Illinois, Indiana, Ohio, Pennsylvania, New York, Vermont, Massachusetts, Connecticut, New Jersey, New York, Kentucky, Maryland, Missouri, Michigan and Wisconsin, having played two hundred and fifty-eight nights, forty-eight matinees, one hundred and eighty-one places, and traveled eight thousand five hundred and forty-six miles. During the season, the company will have entire new scenery and mechanical effects made, and several new styles of printing. The show will open Aug. 15, and is booked solid for forty-five weeks. Martin Golden will again manage the company, and will be assisted by the advance work. The cast will remain the same.

—Geo. H. Summers and wife close with the Sawtelle Dramatic Co. July 14, making their fifty-fifth week with that company. Mr. Summers stars next season in a comedy play, under the management of A. T. Gordon. The company will carry a band and orchestra. Belle Stevenson will be the leading lady. They will tour Illinois, Indiana, Ohio and the South.

—Leonard Greene, who was in the support of Mabel Paige the past season, is resting at his home in Washington, D. C.

—Chas. E. Goddard denies that he is with Sharpless' Lyceum Theatre, as reported. He says he is still the proprietor and manager of the Lyceum Theatre Co., and has no intention of doing anything else for some time to come. He will begin his fall tour in August.

—Ralph M. Davis, double bass and tuba, and Bertha H. Cole, pianist, both with Hancock Bros. & Co.'s "Old Farmer Stebbins" Co., were married June 2, at Charleston, Ia. They will retire from the profession in a few weeks and settle down on a farm near Ottumwa, Ia. After the performance, Mr. Davis gave the company a banquet. The bride and groom received many useful presents.

—Thomas H. Davis' production of "On the Bowery" will be seen for the first time on any stage at the National Theatre, Philadelphia, Pa. It will be presented at the Boston Theatre, also before beginning its New York career. The production is to be very elaborate in scenic way. One of the conspicuous features will be a representation of Brooklyn bridge. The part that Steve Brodie will play is one quite suited to him, it having been written to fit him.

—Orville Lee Mayhew recently received the World's prize offered by the Paris Grand Opera and University of Moscow for an orchestration of "Le Trouvère" for one hundred and twenty-three pieces. He has been engaged by Jas. R. Adams as leader for "A Crazy Lot" for next season. Mr. Adams closed with Bros. "Humpty Dumpty" Co. June 2.

—Treasurer E. K. Edwards, of the Holiday Street Theatre, Baltimore, Md., had his annual benefit May 28, which was a financial success. "The Little Detective" was the attraction.

—The "Little Trifles" Co., under the management of Fred Robbins, closed a continuous season of forty-two weeks June 2. The tour was an extensive one, embracing the Greenwall Circuit in the Southwest, and is said to have been the most successful. Mr. Robbins is now looking for next season. He will add new features to his company and will have new and attractive plays.

—Harry Dill has six little darkies engaged for his Pickaninny band next season, for Bull's Comedians.

—Court H. Hays, ventriloquist, with the Roman Comedy Company, was presented with a gold headed cane by members of the company on June 5.

—Hattie M. Farrar is visiting her daughter, Hattie M. Farrar. They sail for Liverpool, Eng., Aug. 2.

—The Southern Price Co. opened their Summer season with Mr. Southern's own version of "Faust and Marguerite" at Humboldt, Tenn., June 7, with the following roster: Madeline Price, Mrs. Southern, Jane Southern, Charles Kemper, Allan Southwick, Edwin Southern and Arthur S. Jessop, manager.

—Edward N. Hoyt filled out the last half of the season in the legitimate and made quite a reputation for himself in the character of Iago. Mr. Hoyt is now spending the Summer at Marion, N. Y.

—J. J. Colney has signed to do the advance work for Pauline Barker's "Wild Rose" Co., which takes the road about Sept. 27.

—Edward Kraupa informs us that he is putting the finishing touches on his new play, "The Signal Tower," a scenic sensational comedy drama, and expects to have it finished in a few weeks. The scenes of the play are laid on the Southern coast. It is in five acts, with a cast of twenty people. Among the many scenes are a fishers' village, a signal tower, a lighthouse, the sea during a storm, with passing steamers, interior of a railroad car, a wreck of a freight train, flight of a passenger train, interior of a sluice house, with a rushing stream of real water; passing pleasure boats, grand view of the Alpine Club, etc. The season opens in November.

—John Hyman, who played Birtle Hoos, in "Hoos and Hoos," the past season, goes with Edmund Collier the coming season.

—Melville C. Lott, "Tom Sawyer," Co. opened at Rondout, N. Y., June 6, to a good sized house, according to our informant. Individual success was Harry Smith's Huckleberry Finn, Phil Fisher's Stump Hawkins, Frank Bernard's Judge Sawyer, and Louis Lister's Mrs. Sawyer.

—J. W. Carter writes in the "My scenery and machinery is now in the hands of the painters and carpenters for my new play, 'The End of the World.' I shall carry scenery for the entire production. My mill scene is a new one, with a big overhauled mill wheel, with real water in motion. The wheel is eighteen feet in diameter. The steamboat scene will be realistic. It is a sectional view of a river steamer, showing a moving panoramic view of a distant shore, with the opening in center, and two horizontal engines, with real steam effects. The engines are full size, being six foot stroke. Among the people already engaged are the Fradonin Quartet and Cora Wilmont.

—The Bijou Theatre, Birmingham, Ala., closes its first and a successful season of thirty-nine weeks on June 16, with the spectacular military drama, "The Blue and the Grey." The house will undergo material changes. The stage will be fitted with entire new scenery and the auditorium enlarged to a capacity of 1,400. Manager Fennessy intends to maintain the present policy of the house, and conduct it as a popular family theatre.

—Lillian Lewis sends a long list of reasons and explanations regarding the interpolation of living pictures in her forthcoming production of "Cleopatra," of which we print the following: "My announcement that I would present living pictures in my production of 'Cleopatra' has called out all sorts of comment and all measures of surprise. Well, I am going to produce 'Cleopatra' on a spectacular scale and living pictures will figure in the production. In fact I, myself, will pose in one group. At the end of the second act, when Antony marries Octavia, the first living picture is presented; a vision of Cleopatra in the barge, is called up to Antony's mind, and this vision I shall embody, and I shall be this living picture. I do not hesitate to say that from a scenic and spectacular standpoint my production of 'Cleopatra' will be a gorgeous spectacle, for I will not only have living pictures, but ballet and chorus as well."

—Payment has been made to satisfy the judgment obtained by Eva Walton and Rose Ruel, the chorus girls of "The Rainmaker of Syria" Co., against Henry W. Roseborn, at that time lessee of the Casino, where the company played. The judgment was for \$21 and \$19 respectively for salary. Mr. Roseborn appealed the case, but it was decided against him.

—Joseph Haworth is ill at the City Hospital, Boston, Mass. It is feared that he is suffering from appendicitis.

—It is now announced that Marie Tempest has abandoned the idea of appearing in one act pieces next season, and will confine her attention to comic opera.

—Bernard Dyllin sailed for England June 9. He will collect new songs and material for next season, and will return in August, to open with Russell's "City Directory."

—Henri Marteau will make a short tour in the Fall through Sweden, Norway and Denmark, returning to America for a tour in January through the Southern States, Cuba, Mexico and California. He will not be heard again in the Eastern and Northern cities until the season of 1897. Mr. Marteau for the next three years will be under the management of R. E. Johnston and Joseph Arthur.

—Edward Harrigan has engaged Amy Lee to take the place of Annie Yeomans during the Summer tour of his company to the Pacific Coast. Miss Lee will not appear with the company when it returns here in the Fall, however, as she intends to star next season. The permanent successor of Mrs. Yeomans has not yet been engaged.

—Mrs. Yeomans and her daughter Jennie intend to start a joint next season in a new play written expressly for them.

—Frank M. Nason, manager of Bates Bros. "Humpty Dumpty" Co., closed a season of forty-two weeks at Rockland, Me., June 2. "Early next season" Manager Nason will "shoot out" "Humpty Dumpty" out on a large scale, playing the popular priced houses, week stands and the best one night stands only, working West and South. My headquarters for the Summer will be in Boston, with an occasional run to New York.

—Jas. R. Adams has signed Alexander Butler, late with Hamilton Bros. "Fantasma" Co., and Vonder, acrobat, for his "A Crazy Lot" Co., for next season.

—Pearl Hight will do leading acrobatic part in support of Walter Lawrence this Summer.

—John J. Dougherty will spend the Summer at Crescent Park, R. I.

—Charles E. Lowell is ill with tonsillitis at Kansas City, Mo.

—"Cotton Hollow," which will be managed by C. E. Callahan, opens its season at the Fourteenth Street Theatre, this city, Aug. 27. The bookings of this attraction are in the Long and Short of it, has been a success. The attraction is produced by C. E. Callahan. This firm have almost completed next season's bookings for C. E. Callahan, Klaw & Erlanger's theatres in Louisville, Knoxville, Nashville, Memphis and New Orleans. They state that they have the finest lot of attractions that has ever gone through the South.

—I Wyllie Guildford closed his second season in advance of Mabel Paige at Lexington, Ky., May 26, and is spending the Summer among the mountains in Virginia. He has been re-engaged by Manager Mosley to pilot the same attraction next season.

—George F. Hasbrouck & Co. have secured the sole rights for J. K. Mortimer's comedy of "Glorious" for the season of 1896-97. Mr. Hasbrouck was business manager of the "Fair Rebel" Co. for three seasons, and was last with Aug. Piton, George Halliton, for a number of years with Stuart Robson, will play the principal comedy part and direct the stage.

—Alma Chester has signed with the Maude Hillman Co. for leading juveniles. Their season opens Aug. 27, in Portland, N. Y.

—Harry B. Carter has lost the body of his eleven year old daughter, who was drowned at Newport News, Va., removed to California, where other members of the family are buried.

—Chas. C. Benton, formerly treasurer of the Broadway Theatre, Denver, Col., sailed for South America on May 31.

—Tom Boyle, representing the Grand Opera House at Nashville, is in the city, booking his season.

—John H. Havlin, of Cincinnati, O., and Jack Tannenbaum, of Mobile, Ala., have established headquarters for the Summer at Klaw & Erlanger's Exchange. T. Macaulay, of Louisville, can also be found there.

—Eugene Robinson, manager of "Paul Kray" and James C. Nugent have formed a partnership for the production of "A Ride for Life," and they fully believe that they will have the greatest stage effects ever produced. Applications for patents have already been made for the new attraction. The time set for opening is Aug. 27. Managers of theatres are opening up time to them. Elegant printing and entire new scenery is being prepared.

—Kenyon Hays, Jules June and John Mayhew have been engaged by C. E. Callahan, Klaw & Erlanger for next season.

—Comedian Hoyt, of "Old Hoss" fame, and his manager, W. D. Mann, are running about Europe in quest of a new attraction. They are looking for "The Musical Farc," which will replace "A Parlor Match." On June 9 they started for Mount Blanc, with the intention of scaling it.

—Ellis Sidney Weeks, who was a member of the "The Frolics" Co., has been engaged by the Jefferson Market Court, this city, June 8, on the charge of stealing a trunk from Laura St. James, leading lady of the same company.

—John McGilchrist, the veteran "night hawk" caldron, dropped dead at his home in this city June 8. The deceased, who was sixty-three years of age, was one of the best known of his calling in the metropolis, and it was from him that Edward Harrigan drew the character of "Waddy Goggin." In his well known play, "The Night Hawk," the production of this play the deceased was universally known as "Waddy."

—It is announced that James L. Kernan, of Baltimore, Md., is to build a new theatre in that city, which will be managed by Nixon & Zimmerman, managers of three Philadelphia theatres. The new playhouse will be erected on the site now occupied by the Howard Auditorium, and building operations will be commenced in July.

—Jas. R. Homer has signed the California Quartet with the Maude Hillman Co. for next season.

—Notes from the Margaretta Paul Co.—Business continues good. F. G. Morehouse, Grace Beebe and Frank Leach are ready to go to the company. Our band joins us July 1, at Belleville, Ill. Company manager, Margaretta Paul, Grace Beebe, Sadie Germaine, Lawrence Russell, N. C. Oregan, F. G. Morehouse, F. W. McManey, A. M. Richards and Frank de Leon.

—Richie Foy, the Vedder Sisters and Wm. B. and Debbie Sheridan are spending their Summer vacation at their villa on Lake Michigan. They take the road early in August with their comedy company.

—Manager Hubert, of the Hull Comedy Co., for next season, making their second season with this manager. They are spending the Summer with Manager White, of "The Comedy Co."

—Eugene S. Teller, former leading man with the Three St. Felix Sisters' Co., has signed for heavily with the Chase & Wells Theatre Co.

—"Shift No. 2," a play by Frank C. Hixby and Marion Cline, will be produced Sept. 9, at the Haymarket Theatre, Chicago, Ill.

—It is announced that the Messrs. Rosenfeld have signed a lengthy contract with Alice Fieffe, the girl who was prevented from playing in "The Blue and the Grey." It is their intention to star her in a new play.

—Prof. T. H. Hand, musical director of the Casino Comedy Co., celebrated his birthday anniversary at Peconic, Ill., June 3. He received from Manager C. J. Sullivan a beautiful bouquet, and a cake, and was highly pleased on account of having carried it during the late war. Business with the Casino Comedy Co. is as reported to be good, and the company will remain on the road all Summer.

—Florence Bindley contemplates making a tour of England, Ireland and Scotland in "The Pay Train" and "The Captain's Mate."

—Elsie Boyd Lombard was married June 6, in this city, to John T. R. Boyd, of the United States National Baseball Club. The Rev. Dr. Collier, of the Church of the Messiah, officiated.

—Alice Hammecker, a member of "The Private Secretary" Co., and Le Grand White, treasurer of the company, were married June 5 by a Justice of the Peace in Jersey City, N. J.

—Alice C. Ives has written a play, entitled "The Great Brooklyn Handicap."

—Eileen Vockey has been so successful this Winter with her dramatic recitals that she has booked a tour at all the leading Summer resorts up to the Fall. She will then join a good company or star again under a good manager.

—Notes from the Lyceum Theatre Co.: We opened the Summer season June 8, at Houston, Texas, to big business. Miss Shirley, Eugene Atwood and Petite Ethel May became favorites at once.

—Mrs. Alfred Bryant (Helen Rose-Dean) presented her husband with a baby boy June 7.

—Vera M. Conway is spending her Summer vacation at her home in Kansas. Her husband, Mr. Conway, is spending his Summer vacation at his home in Kansas.

—John A. Hinnefeldt, associate manager of the Mr. and Mrs. Wayne Co., and Beatrice Earle, a member of the same company, were married June 6, at Indianapolis, Ind.

—The Casino Comedy Co. will remain on the road all Summer with the following repertory: "The Man's Ward," "Stars and Stripes," "Kathleen Mavourneen," "A Dangerous Game" and "Faust and Marguerite." Manager C. J. Smith states that they will play in the city.

—John E. Ainsley and Annie Kingsley have closed their season and will spend the heated term in Boston, Mass.

—Manager Ben R. Warner and wife, of the Warner Comedy Co., are spending the Summer at Clear Lake, Ia. Mr. Warner will open next season in August.

—The Spooner Comedy Co. closed their season June 21, at Quincy, Ill. Carlton Wells, Geo. Gardner and Lester went to Chicago, Ill.; Jack Long and Lulu Delmo to Circleville, Ohio; C. C. Palmer to Omaha, Neb.; Edna May Spooner, Cecil Spooner, Mollie G. Spooner, B. S. Spooner, Will McAllister, Roy Hall, Frank E. Hall and R. K. Spooner direct to Denver, Col., and will remain there for a short time, while B. S. Spooner takes treatment for severe internal ailment. They will then visit in search of rest after their long season.

—Robert Drouet has been engaged as leading man for Edie Ellier next season. He intends to sail for Europe the first week in July.

—J. H. Thorne, manager of the Meyer-Thorne Comedy Co., writes that he has taken a cottage at Hyannis, Mass., and intends playing there and in the surrounding towns two or three times a week during the Summer.

—Charles E. Mendelson Opera Co., under the direction of R. B. Mendelson, at Monroe Park, Mobile, Ala.; Louise Hermelanz, Anita Lewis, Bennett Johnson, Ada Fernandez, Miss Silva, Miss Christie, Miss Baker, Miss Charley, Miss Gertrude, Miss and Mrs. La Horne, Thomas Lowden, John Relfick, Daniel Brazil, Frank P. Germaine, G. C. Fowler, Harry Martin, Sam Earle, Mr. Christie, Joe Fernandez and Mrs. S. piano, and Mr. Roul, leader of orchestra, including two pieces.

—Ethel Langdon is very low with consumption at her home in Boston, Mass.

—Alice Fennoyer is engaged for Nellie McHenry's Co. for next season. She has been re-engaged with Henshaw & Ten Broeck's "Nabobs" Co. for next season. He also states that he is not the Chas. E. Edwards mentioned in the roster of the Standard Dramatic, and that he does not intend to go out this Summer.

—Allen's New York Theatre Co. closed its season May 26, at Middleburg, N. Y. The company will reorganize and take the road July 16, for the Summer season.

—Manager Harry Elting writes that he has copyrighted all the scenic effects in his four act comedy drama, "Ethel's Fate." Among the novelties introduced is a race between two trains, one on the East River, the other on the West shore of the Hudson River. In the third act a working model of the bridge at Poughkeepsie, will be featured. Somman A. Landis will paint the scenery. The season will open about Sept. 25, at New York, N. Y.

MISSOURI.

St. Louis.—Business made a good start at the Summer gardens last week, but the cool weather cut down the receipts in the middle of the week. There was a rally on Friday and Saturday nights.

—The "Cave Garden"—"Prince Methusalem" this week, introducing Dorothy Morton as Pulcinella. Bertha Ricci will appear as the Prince and William Brodbeck as the Prince's valet. The attraction is staged manager at the garden. Willie Walters, treasurer, and Joe A. Streeter, bookkeeper. Ben Tullis is assistant manager.

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VARIETY AND MINSTRELSY

NOTES FROM BRYANT & JENNINGS' SPECIALTY CO.

—We are playing to good houses through Texas, making three night stands. Following is the roster: Bryant & Jennings, comedians, vocalists and dancers, sole proprietors; Walter Moir, vocalist; R. E. Bryant, Dutch comedian and general performer; H. B. Williams, comical vocalist and piano player, and Charles Green, the Irish comedian. Billie Jennings is doing a great act, eating glass, doing a song and dance on broken bottles, barefooted, and walking on a ladder of razor edged swords. The company is doing a good business. We carry ten people and play to first class houses.

—Jas. F. Rick, late of Vreeland's Minstrels, and William Mack have joined hands.

—Fred Mack and Quigo have formed a partnership, and their act, "The Long and Short of It," has been successful, produced by them at Cooney Island.

—GRACE MOORE, of Sully and Moore, denies that she is in destitute circumstances at St. Louis. She is at present resting there, and will resume work in a few weeks with Mr. Sully.

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Jerome H. Eddy's rural play, entitled "The Villa Postmaster," will be produced.

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One of the jolliest is at the Bijou, in the form of "The Skating Rink."—N. Y. SUN, June 3.

There are any number of amusing features in "The Skating Rink," the engagement of which at the Bijou has been extended.—N. Y. RECORDER, June 3.

"The Skating Rink," with its amusing features, has been retained another week at the Bijou.—N. Y. TIMES, June 3.

"The Skating Rink" at the Bijou, has drawn audiences of such a satisfactory size, that it has been decided to continue it for another week.—N. Y. WORLD, June 3.

"The Skating Rink" has a good many entertaining features, and is drawing well at the Bijou.—N. Y. MAIL AND EXPRESS, June 2.

The lively "Skating Rink" will begin its third successful week at the Bijou on Monday. This amusing medley of fun, song and dance is laughed at by large audiences.—N. Y. COMMERCIAL, June 2.

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and a BIG NOVELTY ACT. Managers of first class
Vaudeville Houses please send in open time, as I have
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People who can make themselves agreeable and useful,
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of fishing, bathing, etc. Address immediately, stating
very lowest terms. Expenses paid. Prefer gentleman and
wife. No fares advanced. J. H. THORNE, Hyannis, Mass.

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PLAYER, DOUBLES ON TUBA, wants an engagement
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how to become a contortionist. Cash with order.
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AND MENAGERIE, Hand Leader. One that can lead
both brass and string. Show Cincinnati, O. one week,
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in all lines, of good appearance, with
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H. PERCY MELDON,
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Stars and Principals; Premier Danseuses,
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